



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Jehan et Blonde d'Oxford (ca. 1270) "estre ensamble a loi" (v. 4742) means: *être marié*. It is not strange therefore that we should find "frère en loi." Guillaume de Palerme (ca. 1205) is asked by Alfonse for the hand of his sister Florence; Guillaume is delighted and answers:

Or par serons entier ami  
Ami entier et frere en loi.—(v. 8303.)

This locution must have gained rapidly in favor, for it early (1300) passed into English, and remained, as did many other terms or locutions literally translated (How do you do? = O. F. Comment le faites vous? etc.). The French innate tendency toward formulas of politeness has retained the more formal *beau-frère*, *beau-père*, etc.

J. W. KUHNE.

Miami University.

#### THE INFLUENCE OF PETRARCH UPON EDWARD COOTE PINKNEY

*To the Editors of Mod. Lang. Notes.*

SIRS:—In 1816 William Pinkney, father of Edward, was appointed Minister to the Court of St. Petersburg, with some special mission to be executed at Naples. It was in that year that Edward, at the age of fourteen, entered the U. S. Navy, from which he resigned in 1822, in his twentieth year. Some portion of that six years was spent cruising in the Mediterranean Sea.

On his way to St. Petersburg, by way of Naples, William Pinkney said to a friend, "I want to see Italy. The orators of Britain I have heard, but I want to visit the classic lands of Italy, the study of whose poetry and eloquence is the charm of my life." Through his own eager eyes, then, and possibly through the eyes of his father, Edward Pinkney saw and learned to love Italy.

In *A Health*, *The Indian's Bride*, and some of Pinkney's shorter poems there are striking similarities to Petrarch. Pinkney may not

have been able to read Italian, but he could have become familiar with Petrarch's poems through *Tottel's Miscellany*. The Italian spirit and the Petrarch-touch are unmistakable. Note the following:

"Exchanging lustre with the sun,  
A part of day she strays—"

—*The Indian Bride*, 15, 16.

"Uno spirto celeste, un vivo Sole  
Fu quel ch'i' vidi . . ."

—Sonetto LXI—69, lines 12, 13. (From *Le Rime di Francesco Petrarca*, . . . di Giuseppe Rigutini, Milano, 1896, p. 93. Hereafter referred to as Rigutini.)

"Ch' è sola un Sol, non pur agli occhi miei,  
Ma al mondo cieco, . . ."

—Sonetto CXC—210, lines 3, 4. Rigutini, p. 221.

"Così costei, ch'è tra le donne un Sole,"

—Sonetto VIII—9, line 10. Rigutini, p. 8.

"Una donna più bella assai che'l Sole."

—Canzone III—24, line 1. Rigutini, p. 368.

"A glancing, living, human smile,

On nature's face she plays."—*Id.* 17, 18.

"E l'immagini lor son sì cosparte,  
Che voler non mi posso ov'io non veggia  
O quella o simil, indi accesa, luce."

—Sonetto LXXI—84, lines 9–11. Rigutini, p. 105.

[Her eyes shone upon his heart]

"As shines on snow the fervid sun."

—*To ———*; "Twas eve, etc.

"Che mi struggon così, come 'l Sol neve."

—Sestina II—Canzone 7, line 21. Rigutini, p. 30.

"Look out upon the stars, my love,  
And shame them with thine eyes."

—*Serenade*, 1, 2.

"Non vidi mai dopo notturna pioggia  
Gir per l'aere sereno stelle erranti,  
E fiammeggiar fra la rugiada e 'l gelo,  
Ch'i' non avessi i begli occhi davanti,  
Ove la stanca mia vita s'appoggia,  
Qual io gli vidi all' ombra d'un bel velo."

—Canzone XII—28, lines 57–62. Rigutini, p. 125.

"A woman, of her gentle sex the seeming paragon."

—*A Health*, 2.

"Che sol sè stessa, e null'altra simiglia."

—Sonetto CIX—127, line 4. Rigutini, p. 152.

"Ch'ogni altra mi pareva d'onor men degna."

—Madrigale II—Canzone 12, line 3. Rigutini, p. 53.

WIGHTMAN F. MELTON.

Emory College.

---

### BRIEF MENTION

With the present issue Professor Collitz retires from the editorial board of *Modern Language Notes*. His withdrawal, which he has already postponed far beyond the time when he first proposed it, is due to the pressure of important investigations in which he is engaged, and of editorial work in connection with *Hesperia*. While his resignation is a cause of keen regret, we are fortunate in the promise of his unabated interest in the journal, not alone as a contributor, but as a friend and counsellor in the many questions where his advice and experience will continue to be invaluable.

---

We are glad to be able to announce that Professor Bert J. Vos, of Indiana University, has consented to take charge of the department of German. Directions concerning material for that department will be found on the second cover-page of this number.

---

The edition by A. Marinoni of *Selections from Carducci* (New York: Jenkins, 1913) is all the more welcome since, of Italian authors of the first importance, Carducci is the least read by English-speaking people. Of the prose extracts in this edition, the student will probably find the long paragraphs and sentences of two of the selections on literary subjects forbidding. The prose might have been reduced in favor of the poetry, and lightened advantageously with extracts on less important subjects, as was done in the *Antologia Carducciana* of Mazzoni and Picciola. The poetical part is wisely chosen chiefly from the *Odi Barbare* and the *Rime Nuove*. *Jaufrè Rudel* fails to illustrate what is said (p. xii) of the super-excellence of the *Rime e Ritmi*, and one regrets that there is no extract from the famous *Alle Fonti del Clitumno*. The notes,—mostly useful explanations of historical and literary allusions,—are not too many. One misses explanations of poetical archaisms as "*balzar nel buio*," "*pareano aspettare anche*" (p. 77); *affrettasi*

(p. 83), and writings such as "*ne l'infinito*" (p. 87). Notes on *David* (p. 5), *Cervantes* (p. 35), *Lucifer* (p. 49) seem hardly necessary. What is said about versification (pp. 64–68) is generally sufficient. The *versi brevi* (especially the *settenario*) need more than "one rhythmic accent" (p. 66). Only one form of *novenario* is given. The *Introduction*, though orderly and comprehensive, is often ineffective or obscure, partly because of those difficulties which hamper all foreigners, even when they know English well. The English *secular* (p. viii) and *genial* (p. xiii) are mistaken for equivalents of the Italian *secolare* and *geniale* (cf. also *exposing* for *esponendo*, p. 32, n. 2). This part would gain by more history and less praise. The good vocabulary ("sickly" does not interpret *scrofoloso*), adds practical value to the work, which was worth attempting, and will be well worth using.

J. E. S.

---

The Bartsch-Wiese *Chrestomathie de l'ancien français*, which started a half century ago, appears in its eleventh edition (Leipzig, Vogel, 1913) after an interval of only a little over two years. The use of new plates has permitted the substitution of more agreeable type, but only a few modifications in the text were needed, so that it has been possible to retain the pagination of the ninth and tenth editions. The most substantial alterations are in the index of proper names, where a number of the statements have been rendered more detailed or more specific. It is an ever useful volume of selections which maintains its reputation as one of the best books of its type.

---

Another important handbook for the student of medieval French, Voretzsch's *Einführung in das Studium der altfranzösischen Literatur*, has also recently appeared in a new edition (2nd edition, Halle, Niemeyer, 1913). In its method of arrangement and discussion it is better adapted to the uses of the beginner than Paris' manual, and the opportunity furnished in successive editions to embody the results of later research makes it a general reference book useful as a supplement to Gröber's treatment of Old French literature in the *Grundriss*. The discussion of the epic in the new edition shows the influence of Mr. Bédier's work almost solely in modifications of phraseology—a conservatism which is equally exemplified in the unaltered bibliographical data (p. 50) regarding American periodical publications.